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Women and Others

Miss Olga Nethersole, at a reception given in her honor, told this story about actresses.

"There was a country girl," she began, "who laid down her knitting with a sign one night and said:

"Oh, mother, how I'd like to be one of those great actresses or singers on the stage."

"Would you?" asked her mother, uneasily. "I don't know. It's an unhealthy business, isn't it?"

"Why, 'mother, is it?" asked the daughter, surprised.

"It must be," replied the mother. "Don't you always see their names in the paper, telling how they've been taking tonics and patent medicines and so on?"

Mme. Camille Thelmer, a widely read Austrian authoress and magazine writer and an ardent advocate of woman suffrage, recently obtained an audience with the Pope to interview him on questions affecting her sex. The Pope received her very graciously in his private library, and in answer to her questions said:

"I approve the movement started in Austria for bettering the social conditions of women as long as it does not conflict with Christian morality. We all must work. I can assure you that I do much work myself. Why, then, should not women work also? They should study and become, if they can, lawyers and doctors—especially doctors, as there is a great field for them among women and children."

Plux X firmly drew the line on politics, "as enough mistakes are made in that line of work by men."

It would seem as though ostrich feather, coque feather and maribou feather boas and stoles were possessed of the traditional nine lives credited to the ordinary cat, for year after year they make their appearance, always sell for good prices and always appeal irresistibly to womankind. There is considerable warmth in these feather boas, but the fad is to wear them thrown back on the shoulders, and in that way, combined with sufficient vanity, they do not seem to be so warm or heavy, and will be worn all summer whenever there is the slightest excuse for wearing them.

The most expensive are made of ostrich feathers in flat shape, with long separate ends. The maribous are made in the same fashion or are lined with satin instead, and then have fringing ends rather than the long separate ones, while the latest fad is to have small bits of the ostrich feathers scattered through the maribou, that is, when the flat stoles are worn, the ones lined with satin. The coque feather boas are the least expensive of all, and, in fact, are really very reasonable in price and are most attractive and becoming. They are made to match the color of the gown or the trimmings, but are rarely if ever seen in black or dark colors, probably because there is always a danger of the dye rubbing off.

The natural green coque feather is the only exception to the rule. Of course, the same objection exists in regard to the maribou and ostrich feathers, but not to anything like the same extent.

Ellen Terry has just celebrated her golden jubilee as an actress. Few stage favorites retain good health and capacity for the long period of fifty years and fewer still celebrate a semi-centenary with the same play in which they made their first bow before the footlights.

Still full of enthusiasm and vitality at 58, Miss Terry appeared in "The Winter's Tale," the Shakespearean play in which she made her debut at the age of 8 in the presence of Queen Victoria April 28, 1856, at the Princess theater, under the management of Charles Kean.

Then she played the small part of the boy, Mamillius, the young Prince of Sicilia. The first words she uttered were in response to the question of Leontes (Kean): "Art thou my boy?" The lad's answer being: "Aye, my good lord."

Her elder sister, Kate Terry, appeared as the servant to the old shepherd; Harley distinguished himself as Autolycus, Mrs. Kean was the Hermione, and the lovers, Florizel and Perdita, were represented by the late Miss Caroline Heath (afterward Mrs. Wilson Barrett) and the late Charlotta Leclercq, while the late John Ryder made a hit as Polixenes.

Ellen Terry played in many other children's parts, including those of pantomime, during her connections with the Kean management, and a few years later obtained valuable experience in the Bath and Bristol company, under the direction of James Henry Chase. Miss Terry and Mrs. Kendal appeared under Mr. Tree's management in "The Merry Wives of Windsor" a few seasons ago. But as girls they were often acting in association.

There has been a large harvest in France in the last few months of books on America, the latest being "The Impressions of a French Woman in America," by Mlle. Therese Zlanzone. The volume is dedicated to Mrs. Theodore Roosevelt, and the writer sings her praises without stint.

Mlle. Zlanzone says the President's wife affords the greatest possible contrast to her distinguished husband. She found him all force and energy and push, while Mrs. Roosevelt was distinctly the opposite. To the writer "the first woman of America" appeared to be all grace, finesse, and diplomacy. The President and his wife, according to Mlle. Zlanzone's impressions, supplement each other perfectly, and therefore live in the utmost harmony. From beginning to end the volume is

a song of gratitude to the American people. The writer found the hospitality of that country unsurpassed, both individually and collectively.

She goes into personalities with the greatest freedom, and tells just what she thinks of Secretary Bonaparte, Cardinal Gibbons, Julia Ward Howe, the Pierces Turnbills, Litchfields, and McCormicks. The personal characteristics of all these people, and many others, are commented upon most favorably, and little stories of their home life are given to show how charming is their hospitality.

The interest in the United States at this time is manifested by the fact that all France highly praise this volume for its accuracy.

Wuns wenn weere goen fischen reddi brown was awl prepared too go ann he kalm down too henry beamus howse ann went to gett sum wurms fore bate ann henry seidd he bett the fish wood bite toodday ann wile he went to gett a stukur reddys muther seenni fore him to kum ann mind the baby soze

it woodnt get the colick wile shee goze to vizzet with the naburs ann so redd went sloyly hoam uz if his hart was ledd ann wenn we went passt reddys we kood sea him sitten thare in turbie mizzery ann henry seidd it onley goze to sho u kantt tel wott an owr brings fourth uno.

ann henry seidd u wood not reckgnize him sitten thare with big leers in his eyes uz the saim lad hoo dug the wurms fore bate ann neavur noo the turbie eavul fate witch soon wood cawl him hoam soze he doant share the wurms he is so bizzy diggen thare. ann me ann henry watcht him with a sl

ann saw him waly a sorroffe goodbi at uss uz tho thay shut the prizzen dore ann he is shut up thare foreavurmoar. ann henry seidd it teeches us to be lite harted wile we kan fore mizzery may kum to uss sumtime the saim uz redd ann we may be her vicktums, ann instead ux goen fischen we may hafftoo stay ann sea owr komruds go thare joyus way.

—J. W. FOLEY.

The rigorous precautions taken to secure complete secrecy for the wedding of young Waldorf Astor and Mrs. Annie Langhorne Shaw were mainly due to fear that a protest would be made in the church by Father Black, a Protestant clergyman who is conducting a crusade against the remarrying of divorced persons.

Arrangements had been made originally to have the ceremony in the secluded parish church at Hever, Kent, near William Waldorf Astor's latest medieval toy, Hever castle; but when the American Supreme Court decision caused a postponement it was deemed better to make a change, owing to the discovery that inquiries had been made by inquisitive newspaper men at Hever.

All guests arrived at the church in advance of the bridal party, having left their carriages some distance off to avoid attracting attention. Lilies and white roses growing in large pots formed the chief decoration, most of them having been sent from Cliveden, which will be the home of the young couple.

When the bride's arrival was announced even the most dignified of the guests could not restrain their curiosity, and as she entered the church with her brother-in-law, Charles Dana Gibson, Mrs. Whitelaw Reid—who had also just come—kissed her on both cheeks. The bride made the loveliest picture, standing, as it appeared, in a bed of lilies and roses near the chancel. Her responses, clear as a bell, were heard all over the nearly empty church, the wedding party only occupying two front pews.

The wedding gown was a work of art. It was made of the stiffest, most expensive satin obtainable. The bodice was formed low and adorned with beautiful old lace, given by the bridegroom's sister, Mrs. Spender-Clay, with frills and folds of chiffon and a delicate row of pearls, which went with a magnificent rope given by the bridegroom and costing \$25,000. The court train was a network of flounces, with knots of white roses.

The bride wore a beautiful spray of white roses in her belt, which only that morning arrived from Paris from Mrs. John W. Mackay, with an additional gift—a beautiful diamond swallow with a large emerald loosely hanging from a claw. So few were the guests that all went in to witness the signing of the register. Among them were Ambassador and Mrs. Whitelaw Reid both of whom this time embraced the bride. Mrs. Whitelaw Reid was in gray, with a hat to match, with flowers and feathers and just a single row of pearls around the neck.

The Duchess of Roxburghe wore gray with a pink hat and a necklace of pink anethysts and diamonds and diamond hat pins to match. Lady Cunard was in blue, with a lovely Parisian cape of real lace and white and pink roses, after the manner of an elaborate opera wrap. Lady Newborough wore a conspicuous dress of the brightest sapphire blue with velvet elbow sleeves and a very Frenchy hat with one enormous ostrich feather falling over on one side and a long rope of pearls twisted three times around the neck and falling to the waist.

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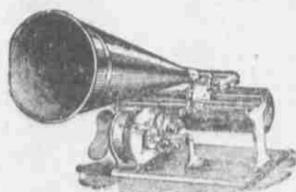
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